

INTRODUCTION TO PANJABI

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INTRODUCTION TO PANJABI

Panjabi is one of the Indo-Aryan languages. It is spoken by approximately 36 million people in both West Panjab (Pakistan) and East Panjab (India).

The development of Panjabi began about 1000 A.D. There have been four stages in the history of the language, each marked by distinctive works of literature and distinctive influences from other languages such as Arabic, Persian, and Sanskrit. Modern Panjabi, the Panjabi of today, is incorporating many words from Urdu, one of the national languages of Pakistan.

In this series of lessons it is our purpose to give you a basic knowledge of spoken Panjabi. This knowledge will function as a foundation for later enlargement of vocabulary and a better grasp of idiomatic expression.

Arrangement of Materials.

The arrangement of each unit or lesson within the book is as follows:

1. Conversation. "Build-up", translation, and Panjabi.
2. Grammatical points which occur in the conversation materials.
3. Pattern drills: English to Panjabi.
4. Translation drills: English to Panjabi.
5. Vocabulary

For the first several lessons, mutation and other drills given on the tapes will be reproduced in the written text of the lesson, to help you get used to the system.

The student is expected to deal with this material as follows:

1. Conversation. The conversations and other drills are recorded on tape. Before each class, the student should spend time listening to the tapes of the lesson, memorizing the sentences and mutations, and preparing himself to be able to reproduce them flawlessly in class. Note that "flawlessly" means not only in good grammatical form, but with good pronunciation and intonation as well. The taped drills are designed to help you to do this. In the class, the instructor will move around the room, asking each student to reproduce the sentence, first in English, then in Panjabi. As one student repeats, other students should repeat the sentence under their breaths. If a mistake is made, both instructor and student should repeat the sentence in full, with corrections. The conversation drills can then be used as conversations, with the instructor as A and the student as B, or with two students taking two parts, or with some other arrangement. The conversation is the base of the whole lesson. It is necessary, therefore, that the sentences in it should be perfected before going on.

2. Grammatical section. This section is designed to give variants and to point out formal types of structure which occur within the conversation. This grammatical section is not designed to stand alone, but to explain and extend what has already been memorized. Knowing what is in this section will not enable you to speak the language. But occasionally verb or other paradigms occur within this

section; it will not hurt you to memorize these. It is important that you know what is in this section -- read it with care, and drill on it where necessary. For the first several lessons also, there are charts of sentence structure included in the grammar section. Go through these charts carefully, forming all possible Panjabi sentences. The instructor may also use these charts as a basis for constructing Panjabi sentences for comprehension drill. In such a comprehension drill, the instructor should speak the Panjabi sentence; after him, the student will repeat the sentence and translate it into English.

3. The pattern drills are based upon the sentence patterns which occur within the conversation, with variation in vocabulary. The purpose of these is to fix a sentence pattern in the student's mind, so that he can reproduce the pattern automatically, with his concentration only upon the substituted form. This type of drill is good also for vocabulary. The instructor will move around the class, drilling each student on the pattern. It is to be noted that these pattern drills are designed only as a base; it is expected that the instructor will add variations of his own. It is to be noted also that the pattern drills are vertically constructed, so as to constitute a connected conversational sequence: i.e., 1a, 2a, 3a, etc.; 1b, 2b, 3b, etc.

4. Translations. These are also based on the conversation, though they are more deviant than are the pattern drills. It is expected that the student will write these translations out in transliteration. The vocabulary in the

last section is designed to go along with both the pattern drills and with these translation exercises.

5. Vocabulary cards should be made and kept up to date.

6. It is to be noted that there are other types of drills which can be profitably used -- for example, completion drills. It is also expected that unprepared conversations will be used, in which the instructor supplies a stimulus in the form of a physical object, or in the form of statements and questions to the students. Students will answer in Panjabi, and, when corrected, repeat the complete Panjabi sentence as above.

The Method

1. The materials presented here assume that one of the instructing staff per section will be a native-speaking Panjabi. The following points should be remembered about this method of instruction, which will be new to some. First, as will be pointed out again, mimicking the speech of the Panjabi speaker is not insulting or impolite in this situation. On the contrary, it is flattering to him that you want to learn his language correctly. Try to imitate his speech as closely as possible. It is his native language, and he knows how it should be spoken. Secondly, the speech of one Panjabi speaker might differ slightly from that of another, just as an American from Boston will speak differently from one from Texas. But as both Bostonians and Texans speak good English, so you will speak good Panjabi if you imitate the speech of your instructor. Further, do not worry about mistakes in recitation. Our

only aim is to teach you the language. You will have a chance to correct yourself.

2. It is wise to remember that you about to begin learning a language which is perhaps different in grammatical and other concepts from those European languages with which you are more used to dealing. Every language has its unique qualities. Do not try to impose the traditional grammatical concepts which you might have learned in Latin, for instance, on Panjabi. It might work, but it might only serve to cloud the issue.

3. Learning a language is work. There are possibilities of easing the strain, and we have tried in these materials to do this as much as possible; but there is a point beyond which nothing but your own effort can suffice. You will need to memorize vocabulary and patterns, you will need to work to perfect your pronunciation; there is no way around this in learning a foreign language.

4. Finally, relax. When they reach the point at which they can read and speak the language with competence, most people feel amply rewarded for their effort. In reaching that point, however, there might be some periods during which you feel that little progress is being made. All that we can say is that you can be taught the language if you are willing to learn. Do not be discouraged if things do not seem to go at first as fast as you had hoped they would. It is better to get a firm foundation in the language at the expense of speed than to have a rapid but superficial smattering of it. You will soon reach the point where you will be able to

speak easily and fluently.*

An Introduction to Panjabi

Part I. Phonology

1. On the following page is a diagram with which you should become familiar. Examine the diagram and locate the parts of your mouth indicated with the help of your tongue or of a mirror. The proper reproduction of Panjabi sounds is going to force your articulatory organs into positions which will be unfamiliar to you, unless you already happen to know some other Indo-Aryan language. The more aware you are of the location of the articulatory organs and points of articulation, the more control you will have over them, and the easier it will be for you to learn to put your tongue and other organs in proper position for the reproduction of a particular sound.

2. At first, the reproduction of certain Panjabi sounds will seem a bit awkward to you. It is important to remember that all people are given the same set of articulatory organs, and that almost any individual can learn to reproduce the sounds of any spoken language. The vocal muscles of some individuals, however, may have been more fully developed than those of others, just as a particular individual may have a more fully developed and more controllable set of biceps or any other muscles. Therefore some of you may find

*The preceding statement concerning methods and aims has been adapted from An Introduction to Bengali by Edward C. Dimock, Jr., Somder Bhattacharji, Suhas Chatterji, University of Chicago, December, 1961.

that you can learn to reproduce unfamiliar sounds easily and rapidly; others may find that they have a little more trouble at first. It is vital for those who do seem to have a little trouble at first to realize that learning to pronounce Panjabi sounds well is a matter of establishing a new set of articulatory habits; this will come with time, effort, and practice. You will be able to pronounce the language well if you want to do so enough to work at it.

3. Symbols.

Since the roman alphabet does not allow for the representation of certain of the sounds which occur in Panjabi, modifications of it have been made in the romanized transcription in which this Introduction to Panjabi has been partially written. We have tried to use as few unfamiliar symbols as possible, but a few are unavoidable. These will quickly become familiar to you. Those which are unfamiliar are the following:

1. /ṭ/ (subscript dot). There is only one English sound represented by the symbol t. In Panjabi there are two, "dental" and "retroflex". The "retroflex" sound is represented therefore by the letter symbol with sub-script dot. The dot will also occur with the letter symbols th, d, and r.
2. /ŋ/ The sound is that represented in English orthography by the sequence ng: the final sound in the word "ring" (/rɪŋ/). The sound is a single one, and therefore is represented by a single symbol in phonetic writing; this also saves orthographic confusion when there is a phone sequence /ŋg/, as there frequently is in Panjabi.

3. /tʰ/ (kʰ, pʰ, etc.). This symbol symbolizes an aspirated consonant. For a discussion of aspiration see below, section 4.1.4.
4. /ʃ/ is one of the common phonetic symbols for the sound represented by the English letter-sequence sh. The English word "shin", therefore, could be phonetically represented in our transcription as /ʃin/.
5. /æ/ is the symbol for the vowel sound in the English word "cat" (/kʰæt/).
6. /ɔ/ is the symbol for the vowel which some American dialects have in the word "law" (/lɔ/) or "saw" (/sɔ/); those in whose dialects this sound does not occur will have to learn it as a new sound. See 5.
7. /ʊ/ is pronounced as in English "foot" (/fʊt/).
8. /ɪ/ or short "i" is as in English "pin".
9. /ɛ/ is the vowel sound in English "pet".
10. /ə/, the "schwa," is found in many Panjabi words. In rapid speech /a/ often shortens to /ə/. It is pronounced like the "u" in "pun".
11. /tʰ/ is the phonetic symbol for the English "oh" as in "chum". Panjabi also has an unaspirated t̃ -- not present in English.
12. /x/ is a "soft k" sound articulated far back in the throat. It will be described in more detail later.
13. /g/ is a "soft g" sound -- again, far back in the throat.

14. /~/ is the symbol for nasalization.

15. /·/ is the sign doubling the vowel which it follows
(example: a· is approximately twice the length of a).

16. /v/ is a bilabial semiconsonant (between a v and w.)

4. The Panjabi Sounds

4.1 Consonants

On the following page is a chart of significant Panjabi consonants. These will be described in the following discussion.

4.1.2. Many of these sounds will be familiar to you as speakers of American English. The familiar sounds are:

k^h as in American English "kit" /k^hIt/

g as in American English "good" /gʊd/

(Note: Panjabi "g" is strongly voiced.)

j as in American English "jug" /jəg/

č^h as in American English "chat" /č^hat^h/

(Note: Panjabi also has an unaspirated č).

p^h as in American English "pit" /p^hIt^h/

b as in American English "bin" /bIn/

m as in American English "man" /maen/

l as in American English "let" /lɛt^h/

ś as in American English "shin" /śIn/

s as in American English "son" /sɛn/

h as in American English "hum" /hɛm/

f as in American English "fun" /fɛn/

z as in American English "zebra" /zibre/

The slight differences noted, and the distinction between aspirated and non-aspirated will be discussed below.

4.1.1. A Chart of Panjabi Consonants

		Labial		Dental		Palatal		Retroflex		Velar		Glottal
		U	A	U	A	U	A	U	A	U	A	
Stops	voiced	b		d				ɖ		g		
	voiceless	p	p ^h	t	t ^h			ʈ	ʈ ^h	k	k ^h	
Affricates	voiced					ʃ						
	voiceless					ʃ̥	ʃ̥ ^h					
Spirants	voiced			z						ʒ		
	voiceless	f*		s		ʃ̥				x		h
Nasals		m		n				ɳ		ŋ		
Lateral				l								
Flaps				r				ɽ				
Semi-consonants		ʋ				y						

*Labiodental

U = Unaspirated

A = Aspirated

4.1.3. The sounds which will be unfamiliar to most speakers of American English will be discussed in this section. Before you try to reproduce these sounds you will need to learn some phonetic terminology. The following terms will be used:

1. Voiced - A voiced consonant is produced with the vocal chords tightened. The air passing through the larynx causes them to vibrate, producing voice. All vowels are voiced. (ex. b, g, j, d, -- voiced consonants).

2. Voiceless - When the vocal chords are loose no sound is produced in the larynx, though sound will result from friction and movement in other parts of mouth (p, k, t, c -- voiceless).

3. Stop - A stop is produced by a complete stoppage and release of the air stream at various (p, b, t, d, k, g, etc.).

4. Spirant - A spirant is produced when there is no air stoppage, but a continuous stream of air modified by various positions of the tongue and/or other parts indicated on the preceding diagram.

5. Affricate - A consonant produced by a momentary stoppage, plus a spirant modification (j, ç,).

6. Aspiration - A forcible discharge of breath after a stop or affricate is made and released. (p^h, t^h, -- aspirated stops; ç^h -- aspirated affricate.)

7. Nasalization - A sound is nasalized when some of the air is diverted to the nasal passage and the sound resonates in the nasal, rather than the oral, passage.

4.1.3.1. The Unaspirated Voiceless Stops and Affricates. These are: /k̥, t̥, p̥, t͡ʃ̥/ (for a discussion of /t̥ t̥/ see below, section 4.1.3.2.).

Most English voiceless stops are aspirated, though with less force than Panjabi stops. Test this by holding a lighted match before your mouth while pronouncing the following words:

kin	can	chin
pin	pan	tan

Notice the movement of the flame after each initial sound. Now try the same experiment with the following unaspirated initial sounds:

gone	dam
bin	jam

The flame will not move with the pronunciation of these words.

While American English has both aspirated and unaspirated consonants, non-aspiration is usually associated with voicing, while voiceless consonants are usually aspirated. Panjabi, however, has non-aspirated voiceless stops.

Pronunciation of Voiceless Unaspirated Stops

English does have voiceless unaspirated stops in certain types of situations. Thus these sounds will not be as unfamiliar to you as it might at first seem. Take the tissue paper or flame, and pronounce the following series of English words:

A	B.
p̥it	spit
k̥it	skit
c̥at	scat
t̥op	st̥op

In the pronunciation of the words in column A., the paper or the flame will move. In the pronunciation of the words in column B., it will not. Voiceless unaspirated stops in English occur in these two circumstances above: when following s, and when final in a word. There is a third situation in which voiceless unaspirated stops occur. Pronounce the following English words:

<u>A.</u>	<u>B.</u>
<u>concert</u>	<u>concerted</u>
<u>append</u>	<u>upend</u>
<u>contrast</u> (noun)	<u>contrast</u> (verb)
<u>convert</u> (noun)	<u>convert</u> (verb)

In the pronunciation of the words in column A, the paper or flame will move. In the pronunciation of those in column B, it will move less or not at all. This is due to the stress pattern of English. Voiceless stops are unaspirated or nearly unaspirated in unstressed syllables. There will be drills on the pronunciation of voiceless unaspirated consonants in later sections.

4.1.3.2. Dental and Retroflex Stops

American English has only one d and t. Panjabi has several stops of this type. Dental stops are symbolized as /t, t^h, d, / Retroflex stops are represented as [ṭ, ṭ^h, ḍ, / A clear distinction must be made between these stops, since a misuse may cause a difference in meaning.

4.1.3.2.1. Dental Stops

The English t and d are produced by the contact of the tip of the tongue with the alveolar ridge. Pronounce the following English words, noting the area of articulation:

tip	dip
top	din

The Panjabi /t, th, and d/ are dental stops, that is the tip of the tongue touches the back of the upper teeth. Practice making these sounds, drills for them will be given later.

4.1.3.2.2. Retroflex Stops

These stops are made with the tongue curled back toward the palate, contacting the area just behind the alveolar ridge. Because they are articulated close to the area where the English t and d are formed, they sound more like the English consonants than do the dental stops.

4.1.3.3. Nasals

The Panjabi /n/ is articulated in the same area as the dental stops, which is slightly in front of English "n". Before a /j/ however, the /n/ will be articulated on the alveolar ridge. /ŋ/ or retroflex "n" is articulated with the tip of the tongue touching the post-alveolar area momentarily then flapping down along the back of the alveolar ridge. Since the sound resonates in the nasal passage during the first part of this process there is an initial "n" sound, which is followed by a flap release. The result is something like a combination of an "n" and a retroflex "r".

4.1.3.4. Flaps

The flap is a type of sound familiar to speakers of British English, but not to most Americans. If you can say the word "very" as a Britisher would say it, you will be making a flap r (represented as /r/). A flap is a sound similar in articulation to a stop, the essential difference between the two types of sounds being the duration of contact between the articulating organs.

A stop by definition obstructs the breath completely, and can be held as long as the breath can be held. A flap, on the other hand, merely taps once the point of articulation with the tip of the tongue.

There are two types of flaps in Panjabi. The first is a dental flap, made by contact of the tip of the tongue with the just post-dental or pre-alveolar region (see diagram.) In some words, this is expanded into a trill, with several flaps (the so-called "rolled r".) The second type of flap is the retroflex flap, made by contact of the tip of the tongue with the post-alveolar region. You will be given drills with these sounds in a later section, since they will be somewhat difficult to a speaker of American English.

4.1.3.5. Velar spirants

These sounds are formed at the lower velum, further back than the normal English "k" and "g". The vocal chords are loose for /x/, voiceless spirant and tightened for voiced /g/. You should be able to feel strong friction on this area in producing these sounds. For /g/ try producing a "gargle."

4.1.3.6. Bilabial semi-consonant

/b/ is articulated as a "soft v" sound, with the upper teeth further back on the lower lip than in the case of "v" and the lower lip moving forward into the "w" position.

4.2 Consonant Drills (to accompany tapes)

For the time being, the meanings of the words given below are not important. You will read and hear the meanings of the words and will remember some of them. However, the primary purpose of the drills is to get the pronunciations correctly.

4.2.1. /k^h/ /k/ /g/

4.2.1.1. /k^h/ (voiceless aspirated velar stop) Using the tape, drill on the pronunciation of the following Panjabi words:

English Meaning

Panjabic word

Initial Position:

donkey	k ^h ota
pure	k ^h ara
to eat	k ^h āṇā
small irrigation canal	k ^h ala
loom	k ^h adi
to rub shoulders with	k ^h āṇā

Medial Position:

fan	pek ^h a
(they) place	rak ^h den

Final Position:

eye	ak ^h
100,000	lak ^h
doubt	sak ^h

4.2.1.2. /k/ (voiceless unaspirated velar stop) Before undertaking the following drills on voiceless unaspirated stops, reread section 4.1.3. and with the help of a piece of tissue, practice the aspirated and unaspirated sounds (represented by the symbols k^h and k) until you are able to pronounce k with little or no aspiration:

Aspirated:

k^h_ə

k^h_a

k^h_i

k^h_u

k^h_æ

k^h_e

k^h_o

Unaspirated:

kə

ka

ki

ku

kæ

ke

ko

Now pronounce the following Panjabi words:

Initial position:

work

kam

roof

koṭ^h_a

shirt

kurta

dog

kUṭṭa

Medial position:

south

dekən

difficulty

muṣkal

little bowl

rəkabi

durable

pəkə

Final position:

road

səṛək

spinach

palək

country

mulək

nose

nak

4.2.1.2.1. The following are contrasts between /k^h/ and /k/. You will see that in some cases the aspiration is all that makes the difference between the two separate meanings. It will be clear that in order to understand Panjabi and to be understood in it, you will have to make very clear distinctions between aspirated and unaspirated stops.

<u>English</u>	<u>Panjabi</u>	<u>English</u>	<u>Panjabi</u>
to rub shoulders with	k ^h āñā	to say	kāñā
small irrigation ditch	k ^h ālā	black	kālā
loom	k ^h ādī	latrine seat	kUdī
to eat	k ^h āñā	work	kām
fan	pek ^h a	durable	pekā

Phrases:

I gave a hundred thousand thanks. m āñ lakh lakh ſUkar kita.
My fan is black. mere pek^ha kalāe.

4.2.1.3. /g/(voiced unaspirated velar stop)

This consonant is more strongly voiced than English "g"

Initial position:

brown sugar	gUr
cauliflower	gobi
fair (of complexion)	gora

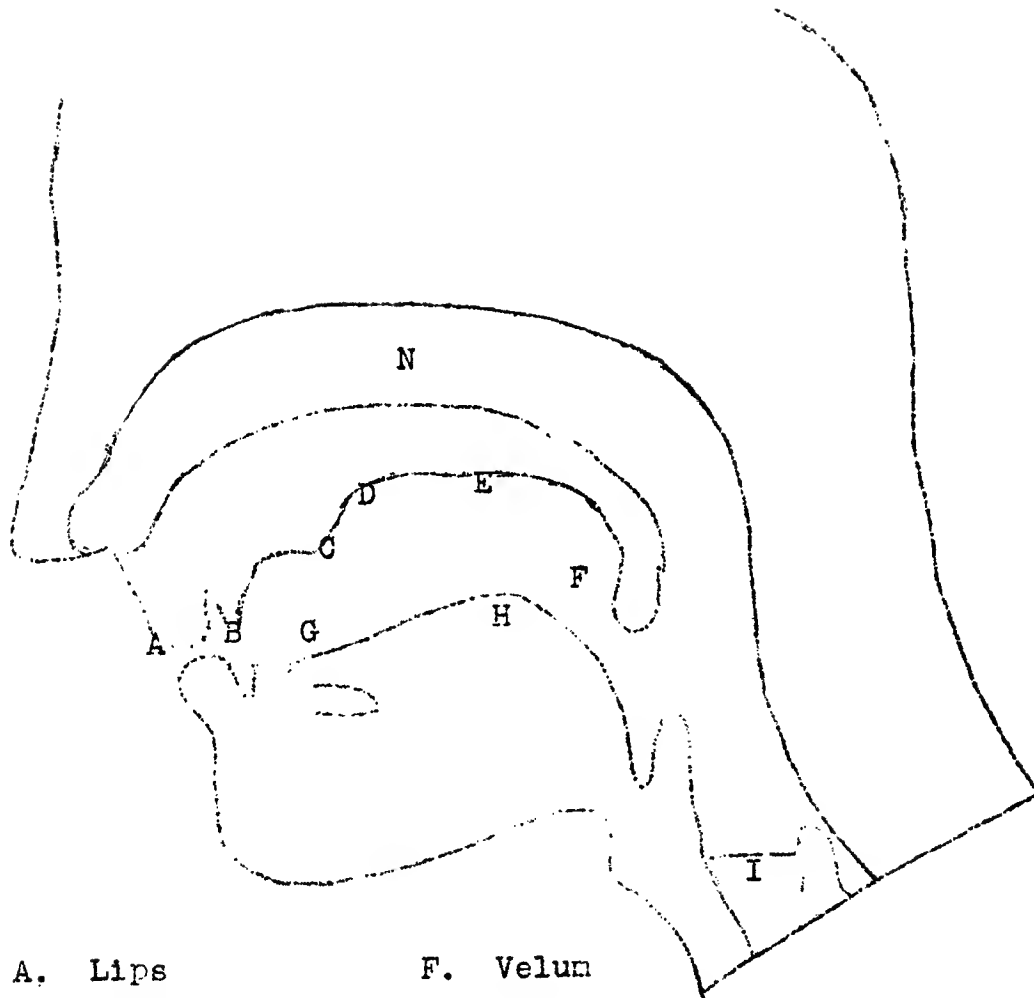
Medial position:

finger	ungl
horse carriage	tanga
turban	pagar

Final position:

color	reng
-------	------

Parts Of The Mouth



- | | |
|-----------------------------------|---------------------------|
| A. Lips | F. Velum |
| B. Teeth | G. Tongue Tip |
| C. Alveolar ridge | H. Tongue Blade |
| D. Post-Alveolar
(hard palate) | I. Vocal Chords (glottis) |
| E. Soft Palate | N. Nasal Passage |

4.2.1.3.1. The following are contrasts between /k/ and /g/.

kə	gə
ka	ga
ki	gi
ku	gu
kæ	gæ
ke	ge
ko	go

Now pronounce the following Panjabi words

cheeks	galā	black	kala
knee	goda	ugly	koja
cows	gāvā	roof	koṭhā
cocoanut	geri	hour	keri

Phrases

I will definitely try.

māṁ koṣīṣ zərur karāgi.

Is Chicago hot?

Ṣīkago gēram hondāṁ.